



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## THE ART OF NORTHERN EUROPE

In grouping the paintings of the art galleries at the World's Fair, those which belong to England, Germany, Holland, the Scandinavian countries, and others of what may be called the "Gothic stock," were collected in the east pavilion, while the west pavilion held those of France, Italy, and other countries generally classed as "Latin" in their origin, or supposed to represent a dominant Latin strain and tradition. If the phrase "Gothic art" is understood in the same broad sense in its application to painting as it is generally understood to convey in its application to architecture, then it may be said—I am here quoting my own words, used elsewhere—that the paintings of the east pavilion, taken as a whole, are such an illustration of the present of Gothic art as demands and rewards the closest study from those who are interested not only in pictures, but in the impulses from which they result, and the conditions of the individual mind and the general life they represent.

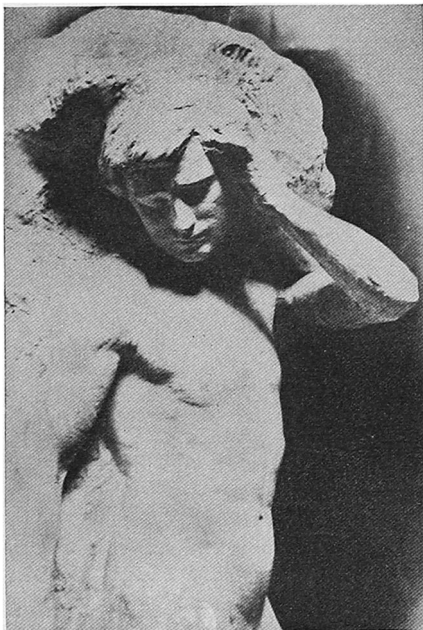
In their methods, taken as a whole, the paintings of the east pavilion showed only slight departures from the methods which the unbroken tradition of "Latin" civilization has imposed. The classical working method, when it presents its finished results, presents them in an apparent simplicity which can only come from the severest labor in reducing confusion to the control of unity. Except for the few pictures of the "pre-Raphaelites" in England, and a few others of the "impressionist" school, the east pavilion was controlled



THE SCHOOLMISTRESS  
By Alice Barber Stephens  
Copyright, Houghton, Mifflin & Co.  
Shown at St. Louis World's Fair

rigidly by the principle which controlled the architecture of the World's Fair itself, just as it differed from that of a Gothic cathedral.

The theory of a classical statue or a classical poem was that it could not become "artistic," except as a result of long and careful labor, after which it would not appear either artistic or laborious, but easy, unforced, and natural. This tradition of art as a method



SOLITUDE OF THE SOUL—FRAGMENT  
By Lorado Taft  
Shown at St. Louis World's Fair

was kept alive through Italy and "modernized" through France. As it appeared in the east pavilion it represented first of all, the working method of the genius of these two countries, and though it may not be surprising, it is on this account the more remarkable, that the tendency to revolt against it as a method is far more marked in the work of "Latin" than "Gothic" Europe. The influence of revolt has made a deeper impression in the work of France exhibited in St. Louis than in that of all the countries of the east pavilion combined.

"Impressionist" pictures are only one result of this spirit which seeks to unshackle itself from the severe classical tradition of method. There are many others, originating in France, as the revival of

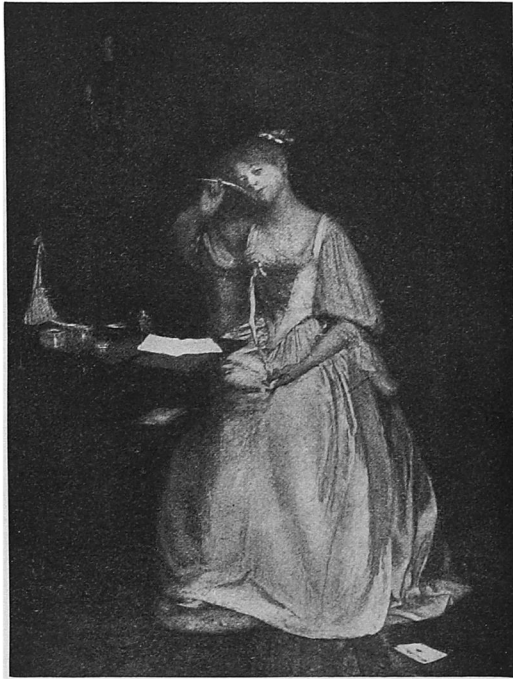
mediævalism originated in England with Rosetti and Burne-Jones, in spite of whom what is most essentially Gothic or Teutonic in method did not make its presence felt in the east pavilion. It is to the west pavilion that those who believe in an art, liberated from all shackles of the classical method, went to find evidence of the increasing prevalence of that idea.

This was one apparent contradiction between spirit and method in the two galleries, which only need to be compared here so far as to make it apparent that all the results in which they present most notably their own Gothic originality, the Gothic countries are most



**AFTER THE GRINGO CAME**  
By Rollo Peters  
Shown at St. Louis World's Fair

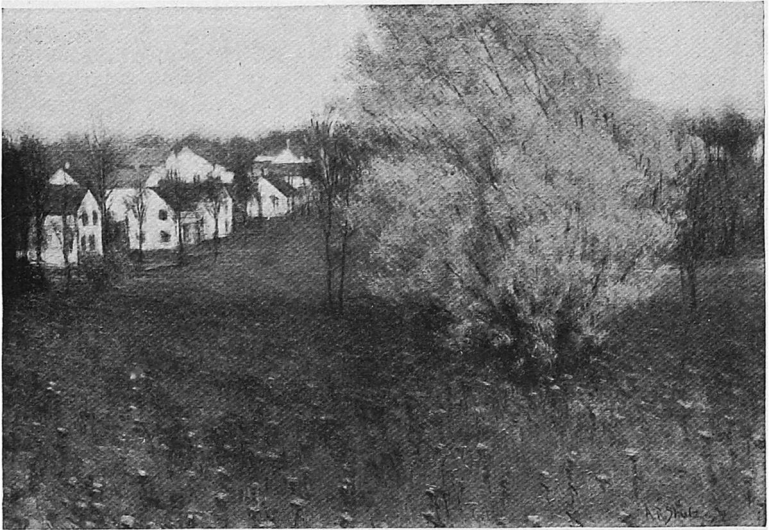
indebted to the classical method as it stands for the tradition of Italy and France. In the governing method of their work which stands for the beginning of the twentieth century, England and Germany, as the two greatest European representatives of the Gothic idea, are as Italian as Italy itself, and often more French than the France of Paris. For instance, nothing could be more remarkably French, in its application of the classical tradition in portrait-painting, than the apparent sublimity and vastness of everything in Keller's portrait of the present emperor of Germany as it challenged the immediate attention of those who entered the north door of the east pavilion. Every detail is worked out with the utmost care to make it appear natural to the spectator, yet it is so worked out that the kaiser, as he stands at full length in front of the throne of Germany, booted and ermined, is made to appear rather a demigod than a man. Every leading line in the picture works into a concealed perspective through which folds of drapery give a suggestion of the same grandeur which belongs to the most awe-compelling summits of the Alps. As a method, such sublime flattery does not belong to Gothic possibilities of art. The artist is as Latin in it as if he were the author of the "Cum tot solus" epistle to Augustus Cæsar. Yet certainly nothing could appear less "classical" or less Latin, than the kaiser with his saber and his cavalry boots as much in evidence as his ermine and more so than his crown.



INDECISION

By Mary Shepard Greene

Shown at St. Louis World's Fair

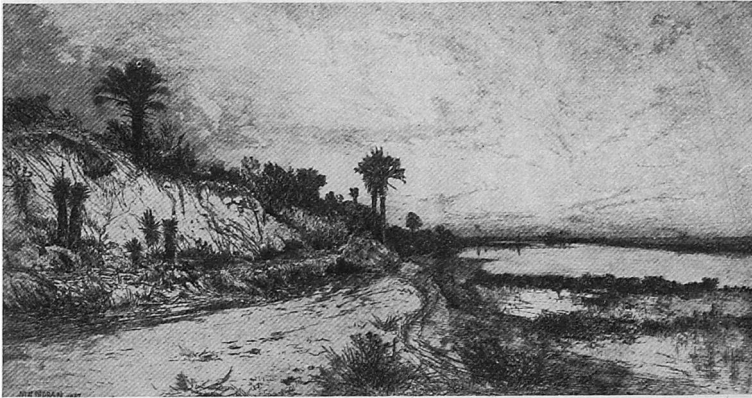


THE WILLOW  
By Adolph R. Shulz  
Shown at St. Louis World's Fair



MISTY MOONLIGHT NIGHT  
By Ben Foster  
Shown at St. Louis World's Fair

There was a like contradiction of another class in "The Sirens," one of the most conspicuously striking pictures of the English gallery. The flesh tints of the three "sirens" are not unworthy of Bougureau, and it might be easy enough to mistake the work if it had been hung in the French gallery for one by that great master of technique in flesh tints. The three sirens, in an appropriate landscape on the shore of the sea, from which they lure the pioneers of "world ideas," challenged and held the attention of the spectator, whether or not he was familiar with the classical myth and was aware of its meaning.



POINT ISABEL, FORT GEORGE ISLAND, FLORIDA

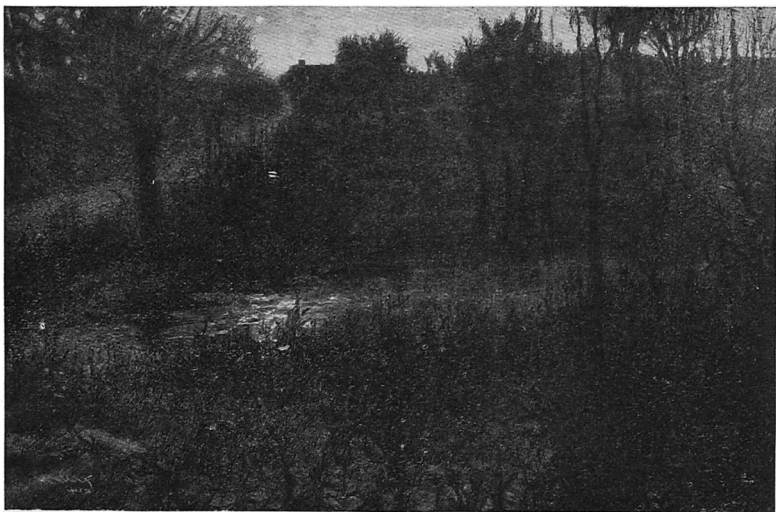
By Mrs. Mary Nimmo Moran

Shown at St. Louis World's Fair

Classical in the method by which the idea it conveys is worked out, the picture is certainly neither English nor Gothic in its idea. If it is supposedly Greek, we have only to compare it with a picture of the same theme left by the greatest of all Greek artists. In that picture, instead of the flesh tints of the most graceful and alluring female forms, filling the foreground with an idea which precludes every other, we have something wholly different. The entire central foreground is given over to the single figure of a man in seaman's dress, but armed with the sword and helmet of a Greek "leader of men." He is on the deck of the vessel which carries his future and the future of a "world idea." As he passes the "isle of the sirens" all which shows in the foreground of this modern picture is so far in the background that he must strain forward to see it. And all, and more than all, which shows in this modern picture is shown in the cords against which he strains until they cut into his wrists as he strives under the madness of the moment to sacrifice himself and all

he represents to "the music of the sirens." This single figure, with the emotion in it made more striking by comparison with the stolidity of the rowers, whose ears had been stopped against all such music, is the vehicle of the Greek idea of art as Homer knew it. It is human nature at its highest, struggling against and controlled by self-imposed laws.

When pictures of this class had been passed in the east pavilion, those which remained as the great majority of all, had in them as



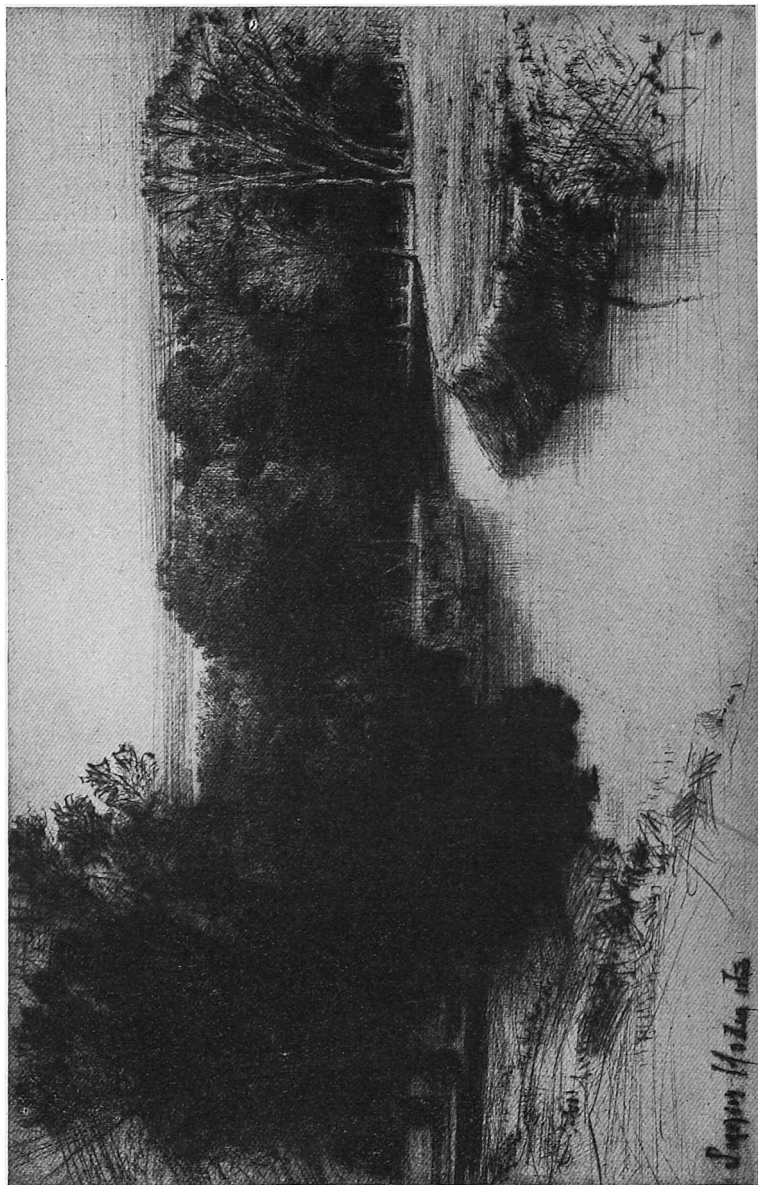
THE EVENING STAR—WOOD-CUT

By Henry Wolf

Shown at St. Louis World's Fair

their inspiration what is here being considered as the Gothic mind, as it is working out in modern painting, through lines as distinct from the modern Latin or the classical as the German spearmen in the great canvas of a Roman phalanx broken by a German charge in the Austrian gallery are from the Roman legionaries. It is a difference which comes originally from the difference between the life of the open air and the life of the most beautiful and artistic of all city temples or suburban palaces.

In impulse, what is most characteristically Gothic in the life of all peoples of the Gothic stock belongs to the open air, so that landscape-painting in modern art is as much indebted to the Gothic mind for its development as the painting of the human figure is to the mind of Italy. The life of the open air, of the home, and of the climaxes



**SUNSET IN TIPPERARY**  
By Seymour Haden  
Shown at St. Louis World's Fair



of violent struggle, expressed as expansively as possible, are as characteristically Gothic as the concentration of all ideas of human and divine life into a single marble statue of the god of light is characteristically Greek.

To the Gothic mind in its actual Gothic simplicity of idea the feelings of awe and reverence attach equally to all which belong to the mysteries of birth and death. It is Gothic to cover the bosom of a woman as it is Gothic to cover the face of the dead. It is not so much a question of morals as it is involved in all art which now or in the past carries the Gothic idea, but of a vague, elusive, and enduring instinct, born of the hardships of life of the open air among snows as it is not necessarily born in the subtropics, except in such minds as that of Dante, looking down into the "Malebolge" of life, and of the art which expresses

it. Those who wished to find the Gothic idea as he has expressed it in the highest language of Latin art, a far higher art than any Gothic country ever produced out of its own resources, could find it on the pedestal of Dante's bust Italy brought to St. Louis, and throughout the whole of that canto of his *Inferno* which those lines introduce.

The actual Gothic religion, now as from the beginning, appears in painting through hero-worship. Gabriel Max is no doubt the most Christian painter of Germany or any other Gothic country. Yet his



LONGFEATHER  
By Maurice H. Sterne  
Shown at St. Louis World's Fair

picture of Christ healing a sick child, hung in the German section, belongs as much to Italy in art as did his still higher work, the portrait of the dead Christ's face on St. Veronica's napkin. The bronze statue of Odin, displayed in the east pavilion, is as thoroughly Gothic in the actual religion which belongs most decisively to Gothic impulses as are the hero portraits in the great canvases of the Berlin



A LITTLE STORY  
By Mary Shepard Greene  
Shown at St. Louis World's Fair

congress and the "Ninetieth Birthday Reception of Von Moltke," shown in the German galleries. The same feeling of what is most worshipful appeared in English and in Canadian-English portraiture, in which soldiers, statesmen, scholars, and great ecclesiastics appealed as strongly for reverence and homage from their frames as art could give them strength to do. These in Gothic painting in the twentieth century take the place of the saints and virgins which still belong to Italy as objects of veneration through art.

Equally Gothic in its spirit, however, was the canvas in which Ludwig Herterich offered the ancient Gothic homage to the "Ewig

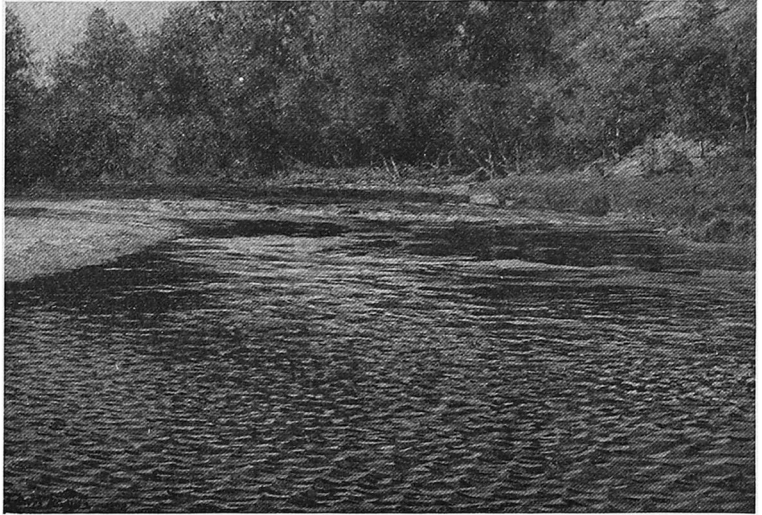
Weibleche," as he shows Johanna Stegin, the heroine of Lueneberg, handing cartridges to the firing line which is holding the breastworks. With this, and still more Gothic in the ultimate possibilities of what the Gothic idea means, was "In Time of War," by Leslie, in the English galleries. Instead of showing a dragoon charge or the sack of a city, it showed a quiet and formal English garden with its prim walks and closely clipped hedges. The foreground figure was merely such a formal, classical statue as belongs to formal English gardens, but seated unobtrusively to the left was a woman with her face hidden in her hands. In another painting, "The Boer War," another English painter, who never heard of what happened at Aulis, attempted to express all the sadness which belongs to his theme in the unveiled face of a woman.

It is thus that the meaning of all the Gothic mind loves most in struggle "comes home" to it at last and connects with what must be at last the highest expression of Gothic painting, the meaning of life as it shows in the human nature of the home and the larger, freer, and perhaps higher nature of the life which belongs to the harmonies of nature, undisturbed by man and expressing laws of order which man has not yet been able to define.

In these respects the east pavilion showed not only great but growing art, whether it was the notable and abundant evidences of the English and German section, in the rising art of Canada, in the landscapes, portraits, and nature studies of Sweden, or in the quiet and satisfying work of Holland, to see and to understand which is to find its own restfulness and peacefulness in a world of art where art must give these if it is to give its highest gifts. It gives them not only in the typical work of Dutch painters of nature in the open air, but in such a portrait as that in which Hubert Vos, painting a brunette young woman of a type so familiar as to appear at first sight "homely," manages to make even the appearance of the commonplace the vehicle of a suggestion for something indefinably celestial as its inspiration.

If such pictures as this show growing strength in art, there is a still stronger suggestion of new perceptions in the remarkable nature painting of Bruno Liljefors, shown in the Swedish galleries. Perhaps it is not unkind or unnecessary to say that some of them belonged more distinctively to natural history as a science than to painting as an art, but others use art for its own purposes and with what seems to be a development of vision new at least in the modern Caucasian world. A Japanese painter might have seen the swoop of an eagle in the air or downward upon its prey as Liljefors has seen it, but no Japanese after seeing it could ever have expressed it as this Swedish painter has done.

HAYWOOD LAUDENDALE.



**IRIDESCENCE OF A SHALLOW STREAM**  
 By J. Ottis Adams  
 Shown at St. Louis World's Fair



**OLIVE-TREES**  
 By L. H. Meakin  
 Shown at St. Louis World's Fair